# RED DWARF

SMEGAZINE

ISSUE NO.7 SEPT '92 £1.50

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# RED DWARF SMEGAZINE

**Okay, how many of you picked up this issue thinking it was 'Aliens'? The more informed among you will have recognised the polymorph on our front cover and, furthermore, you will know that you are in for a treat that dwarfs, or more precisely Red Dwarfs, the pleasure you could derive from any other magazine on the market...**


**"FUTURE ECHOES" – PART 4**
When the future is now... what happens next?

**THE RED DWARF FUN PAGE**
Kryten shows you some rude pictures and Lister gives out a few long overdue cookery tips.

**WHO SAID WHAT?**
Well, it wasn't me, pal!

**HOLLY'S DATA BANK**
The secrets of the universe explained. Maybe.

**THE MONSTERS OF RED DWARF**
Scary stuff, this. Don't forget to bring your bazookoid and a few cans of lager.

**JAKE BULLET – "BRING ME THE HEAD OF ALFRESCO GUACAMOLE!"**
On the beat with NYNYPD's very own robo-cop.

**READ ANY GOOD BOOKS LATELY?**
This issue we recommend shared universes. Why not share yours with us?

**THE RED DWARF INTERVIEW – DAVID ROSS**
Can you remember Robert Llewellyn's debut performance as Kryten in the episode of the same name in Series II? Bollocks! That was David Ross under all that make-up, and this is his story...

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**"FASHION VICTIMS"**
When distinctly unfashionable robots turn up, seize all your best clothes, then disappear back where they come from, you just know it's going to be one of those days!

**PLUB...**
Quite a few type-errors. Hmm, I think I've spotted one already...



Editor Mike Butcher
Features Steve Lyons and Chris Howarth
Photographs Mike Vaughan, Paul Grant and Elitte Fell
Design Elitte Fell and Steve Curley
Typesetting Centrepoint

"FUTURE ECHOES" comic strip based on original scripts by Rob Grant and Doug Naylor, with artwork by Jon Rushby

"FASHION VICTIMS" comic strip by Steve Lyons, with artwork by Alan Burrows

"JAKE BULLET" text story by Steve Noble with artwork by Carl Flint

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Advertising details Michael Qualter
Telephone 071 388 3171



Your comments please to:
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FLEETWAY EDITIONS

# FUTURE ECHOES

PART 4

"I DON'T CARE WHAT IT'S LIKE IT'S GOT TO BE BETTER THAN THIS. I DON'T CARE IF THE DOLPHINS HAVE TAKEN OVER, AND ALL THE PEOPLE ARE IN A HUMAN BEING-A-TARIUM."
"I JUST WANT TO FIND OUT..."
KA-BOOOM!
OOF!
MOMENTS BEFORE...
LISTER? WHAT ARE YOU DOING?
URK!
KAA-BOOOM!
GROSS RIGHT UP TO THE VERY END, EH, LISTY? WHAT A WAY TO GO YOU MESSY GOIT
UH?
WHAT WAS THAT?

BRACE YOURSELF FOR A BIT OF A SHOCK, I JUST SAW YOU DIE
WHAT!?
I DID WARN YOU TO BRACE YOURSELF
YOU DIDN'T GIVE ME MUCH OF A CHANCE...
I GAVE YOU AMPLE BRACING TIME
NO, YOU DIDN'T YOU DIDN'T EVEN PAUSE
WELL, I'M SORRY I'VE JUST HAD A RATHER NASTY EXPERIENCE. I'VE JUST SEEN SOMEONE I KNOW DIE, IN THE MOST HIDEOUS, HIDEOUS WAY...
YEAH, ME!
YOU WERE FIDDLING ABOUT WITH THE NAVICOMP...
I DON'T WANT TO KNOW, I DON'T WANT TO KNOW!
YOU DON'T WANT TO KNOW HOW YOU DIE?
NO!
WAS IT QUICK?

WE-ELL... I WOULDN'T SAY IT WAS SUPER-FAST NOT IF YOU COUNT THE THRASHING ABOUT AND THE AGONISED SQUEALING
YOU'RE REALLY LOVING THIS, AREN'T YOU?
WHAT A HORRIBLE THING TO SAY
IT WAS DEFINITELY ME?
OH YES
I DON'T WANT TO KNOW...
HOW OLD DID I LOOK?
HOW OLD ARE YOU NOW?
25 HOW OLD DID I LOOK?
HMM... MID-TWENTIES?
SMEG!
I'M NOT READY...
YOU DID SEEM SURPRISED...
I'M NOT SMEGGING READY!

AH! DID YOU ACTUALLY SEE MY FACE?
YOU WERE WEARING A HAT, BUT IT WAS DEFINITELY YOU.

WELL THERE YOU GO I WON'T WEAR A HAT THEN IT CAN'T HAPPEN, CAN IT? I CAN LIVE WITHOUT A HAT.
LISTER, IT HAS HAPPENED YOU CAN'T CHANGE IT ANYMORE THAN YOU CAN CHANGE WHAT YOU HAD FOR BREAKFAST THIS MORNING

HEY IT HASN'T HAPPENED, HAS IT? IT HAS WILL HAVE GOING TO HAVE HAPPENED HAPPENED, BUT IT HASN'T ACTUALLY HAPPENED HAPPENED YET, ACTUALLY

POPPYCOCK! IT WILL BE HAPPENED, IT SHALL BE GOING TO BE HAPPENING, IT WILL BE WAS AN EVENT THAT COULD WILL HAVE BEEN TAKEN PLACE IN THE FUTURE
SIMPLE AS THAT YOUR BUCKET'S BEEN KICKED, BABY!

SAYS YOU!
SAYS ME AND ALBERT EINSTEIN ALBO AND I HAPPEN TO AGREE ON THIG ONE ... IT'S CALLED THE THEORY OF RELATIVITY.

HOLLY - CHANGE OF CLOTHES, PLEASE SOMETHING BLACK, VERY SOLEMN SOMETHING TO SUIT THE OCCASION.

ALL RIGHT ... OKAY, OKAY, THE CAT BROKE HIS TOOTH IN A FUTURE ECHO, RIGHT?*
MY TOOTH, MY TOOTH!
*LAST ISSUE

NOW IF I CAN STOP HIM FROM BREAKING IT...
CAN'T BE DONE
THEN I CAN STOP ME FROM DYING!

CAN'T BE DONE, LIGTY.
NOW, HOW WOULD HE BREAK HIS TOOTH? IT'D BE BY EATING SOMETHING... EATING SOMETHING HARD... MY ROBOT GOLDFISH! BY EATING MY ROBOT GOLDFISH!

HOLLY, WHERE'S THE CAT?
HE'S JUST GOING INTO YOUR SLEEPING QUARTERS DAVE

OH, SMEGGING HELL!

HOW'M I LOOKING?
GOOD! I WISH I WAS SOMEONE ELSE, THEN I COULD KISS ME!

I THINK I'LL INVESTIGATE ... THESE!

UH-OH! I JUST ATE

BUT ONE LITTLE FISHIE...
♪ I'M GONNA EAT YOU, LITTLE FISHIE ♪
YEAH, I GOT YOU! I'M GONNA...
ARRGGH! DOG ATTACK!!!
I GOT THE FISH! I'M NOT GONNA DIE! I'M NOT GONNA DIE!
YOU CRAZY MONKEY, YOU DEFACED MY SUIT!
HEY, MY TOOTH...
MY TOOTH! MY TOOTH! I THINK I LOST MY TOOTH!
OH, NO...
LISTER, ALLOW ME TO BE THE FIRST TO OFFER MY COMMISERATIONS.
TO BE CONCLUDED...

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# WHO SAID WHAT?

*Over the years, 'Red Dwarf' has produced far more than its fair share of classic lines, with the verbal sparring and quick wits of the central characters being a joy to behold. The question is – how many of those one-liners do you remember?*

*We've taken thirty lines of dialogue from the series and listed them, completely out of context, below. All you have to do is work out (a) which episode each of them comes from, and (b) who said them. To make things easier, we can tell you that you'll find one line from each of the thirty episodes to date, and that there are six from each of the five major characters – Lister, Rimmer, Cat, Kryten and Holly.*

*And if you don't think you're up to it, why not have a read through anyway?! We think you'll at least get a few smiles out of it!*

1. "I came across this section on super-deluxe vacuum cleaners and suddenly, my underpant elastic was catapulted across the medical bay."

2. "We're here to entertain ya!"

3. "He won't find *that* one – not until he changes his boots!"

4. "My brain's rebelled. It just won't accept nice things happening to me."

5. "Maybe if I hand you guys over, it'll let me go. Move it, sucker!"

6. "I think I feel a Jackson Pollock coming on."

7. "This is a recording. I'm afraid Holly is busy at the moment. If you'd like to leave a message after the bleep, he'll get back to you. Bleep."

8. "There's enough fried calamari out there to feed the whole of Italy."

9. "Camille looks like your sister-in-law? What happened? Was she involved in some kind of horrific car accident?"

10. "The very worst that can happen, the absolute bottom line, is that you'll have to spend the rest of your life as a mindless, gibbering vegetable – but if the rest of your life's only gonna be thirty seconds – what the Hell?!"

11. "I've always had a bit of a blind spot with savans."

12. "Hey guys, I think they're playing our tune – the Awooga Waltz! Anyone care to join me in a quickstep?"

13. "Quick, let's get outta here, before they bring him back!"

14. "Are you crazy? This is my all-time best lucky find I ever found in the whole of today!"

15. "Lister, do you have any conception of the penalty for describing a deceased superior technician as a smeg head?!"

16. "Do you mind? This is the Annual General Meeting of the Agoraphobics Society."

17. "We are talking April, May, June, July and August Fool!"

18. "You think you had it bad before, Lister. Now you've got it in stereo, baby."

19. "It's sort of like not as bad as a red alert, but a bit worse than a blue alert."

20. "Ask me a sensible question – preferably one that isn't bread related!"

21. "Is it me, or are those frogs saying 'useless'?"

22. "Man, that's a fine present. He was probably only expecting a tie!"

23. "Flob-e-dob, blib blob bleep."

24. "Logically sir, there is only one way you could possibly have opened that door. I feel quite nauseous!"

25. "I've seen more convincing dinosaurs given away free with a packet of 'Whaatle Flakes'."

26. "Yeah, I'm just taking the bare essentials, too. Thirty-six changes of clothing and ten full-length dress mirrors!"

27. "If I owned more than one pair of underpants they might've been safe."

28. "Will you stop saying everything's crypto-fascist?! You make me sound like I was a complete git!"

29. "Me and me mates, we used to go scrumping for cars!"

30. "They've less meat on them than a Chicken McNugget!"

## ANSWERS

1. DNA – Kryten expresses confusion over some of the attributes of his new human form.
2. QUARANTINE – Lister mocked the quarantined Rimmer with this phrase as, resplendant in their red and white checked gingham dresses, he, Cat and Kryten skitted their crewmate's earlier brush with insanity.
3. ME² – Cat sneaks out of Rimmer's wardrobe, after actions we can only guess at.
4. BETTER THAN LIFE – Rimmer wailed this as his BTL fantasy crumbled around his ears, and he found himself saddled with a pregnant Yvonne McGruder and seven screaming kids.
5. POLYMORPH – a suddenly guilt-free Kryten pondered his options for survival as the crew headed into battle against the genetic mutant.
6. THE LAST DAY – Kryten's euphemism for the feeling of sickness he felt after his first experience of getting drunk. The phrase 'Jackson Pollock' harkened back to Lister's tale of how the results of *his* first drinking session was apparently sold by a street artist to a Texan tourist, under the guise of a painting by this particular artist.
7. FUTURE ECHOES – Holly's own voice attempts to put an angry Rimmer off the scent.
8. BACK TO REALITY – Holly's comments upon destroying the Despair Squid with 'Starbug's' limpet mines.
9. CAMILLE – Kryten shows his confusion, as Rimmer sings Camille's praises – not surprisingly, as both are seeing her in totally different ways.
10. BODY SWAP – Rimmer's words of encouragement to Lister, which eventually persuaded him to undergo a mind swap alteration in the hope of saving the ship from destruction.
11. PARALLEL UNIVERSE – Holly's encouraging words as he operated the Holly Hop Drive to take 'Red Dwarf' supposedly back to Earth.
12. DEMONS AND ANGELS – Cat's way of suggesting a speedy evacuation, when the alarm klaxons signalled the impending destruction of 'Red Dwarf'.
13. HOLOSHIP – Cat's word of support when Rimmer was unexpectedly teleported away from 'Starbug'.
14. BALANCE OF POWER – Cat's indignant reaction to Rimmer's suggestion that he should put Lister's confiscated cigarettes back where he found them.
15. THE END – Rimmer of course, reacting to Lister's comment that, even in death, he's still a smeg head!
16. STASIS LEAK – the only way Lister could think of explaining his presence, along with Rimmer and the Cat's, in a shower booth. In actual fact, it was to this rather inconvenient location that the stasis leak had transported them.
17. QUEEG – Holly of course, revelling in the fact that the whole episode has been one enormous japs on his part.
18. CONFIDENCE AND PARANOIA – a tricky one this, as in the closing moments of the programme, Rimmer gloats over the arrival of his duplicate self. So how many of you thought it was from 'ME²' than?
19. DIMENSION JUMP – Holly explains the meaning of a purple alert.
20. WHITE HOLE – Holly tries patiently to coax Talkie Toaster into testing her newly raised IQ *without* bringing his job into it.
21. TERRORFORM – as the crew wander through Rimmer's psy-scape, Lister comments on one of the creations of his deranged mind.
22. THANKS FOR THE MEMORY – Cat's remarks upon learning that Lister's deathday present to Rimmer is the memory of ex-girlfriend Lise Yates.
23. BACKWARDS – Rimmer's failed attempt at Backwards speech.
24. THE INQUISITOR – Kryten's horror grows as he realises that Lister has used the detached hand of his dead 'sperm-in-law' to work a palmprint-operated door.
25. MELTDOWN – Kryten's opinion of the denizens of Prehistoric World.
26. MAROONED – who else could it be but the Cat? His extravagant accessories accompanied him in 'Blue Midget' when the supposed presence of six black holes forced the evacuation of 'Red Dwarf'.
27. WAITING FOR GOD – Lister bemoans the deaths of an ark full of Cat People, who left 'Red Dwarf' using his laundry list as a star chart.
28. TIMESLIDES – Lister's annoyed rebuff to his younger self.
29. JUSTICE – a worried Lister speculates on what the Justice Computer has in store for him.
30. KRYTEN – Rimmer tries to persuade Kryten, quite correctly, that his three young charges are in fact dead.

## HOW DID YOU SCORE?

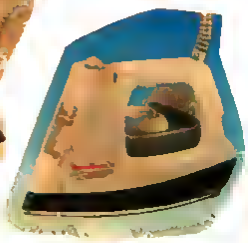
More than 60 points: Cheat!
60 points or less: Well done.

# THE RED DWARF FUN PAGE

**Well, some of you hate them, some of you love them – so until you make up your minds, I'm gonna carry on doin' them anyway, 'cos I think they're great! This time, I got Kryten and Lister to knock up a couple of fab puzzles to while away the boring hours....**

## KRYTEN'S MECHANICAL MYSTERY

Hmmm I have to admit that I still have a little difficulty with this 'fun' business. Holly, it seems, wants me to put my extensive knowledge to use in creating a taxing and intellectual enigma for your edification, but Mister David informs me that he intends to satirise this concept in his own puzzle – or to "teks the piss", as he so succinctly puts it. I asked the Cat for advice, and he suggested that I should 'raise the tone' of the Fun Page by including titillating shots of naked bodies. So against my better judgement, I dug these frankly quite saucy pictures out of the 'Red Dwarf' stores catalogue – and all I want *you* to do is to identify their serial numbers. I hope that's okay.



## LISTER'S COOKERY CONUNDRUM

All right, smeg 'eads, give this one a try! I've given you two lists of stuff below – all you have to do is pair each word from List A with one from List B, to make the names of ten delicious meals. To start you off, I'll tell ya that *mutton* goes with *vindaloo* – so your first answer is 1-G. Go for it!

| LIST I | LIST II: |
|---|---|
| 1: MUTTON | A: STEW |
| 2: CHICKEN | B. SCRATCHINGS |
| 3: PORK | C: COCKTAIL |
| 4: KIPPER | D: STROGANOV |
| 5: PRAWN | E: CHASSEUR |
| 6: LAMB | F: CASSEROLE |
| 7: TURKEY | G: VINDALOO |
| 8: BEEF | H: SANDWICHES |

### ANSWERS:

I'm sorry sirs, I have this rather strange sensation in my gronal socket – I think I'm going to leave the room...

**LISTER'S COOKERY CONUNDRUM**

Here ya go – with *this* set of recipes, you can't go wrong.

1-G, 2-G, 3-G, 4-G, 5-G, 6-G, 7-G, 8-G

# HOLLY-GRAMS

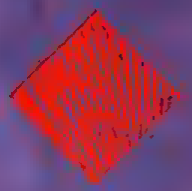
Dear Red Dwarf,
Double Rimmers to you! Deeply inspired by my Reggie Wilson classic album "Shakespeare's Sonnets – all shook up!" I decided to write a small poem to my one and only love
Rimmer, Rimmer,
Oh! What perfect pose
What rugged brow,
what handsome nose
Give me a chance
and you will see
You don't need hypnosis
to "pull" me
We'll sit and listen to
Reggie all night
Unlike Yvonne McGruder,
I won't put up a fight.
There's one little thing
that comes with this bargain,
Let me have a play
on your Hammond organ,
(It doesn't exactly rhyme, but reunchy stuff, eh?)
The Official Rimmette, Michelle Warren, London.

Dear Red Dwarf Mag,
I have only just started watching Red Dwarf and it is smegtacular, but are there any plans for a new series? I am probably the only smeg head that doesn't know the answer Have you got any back issues left? I tried reading issue 4 backwards and then walking backwards to the shop, putting it back on the shelf and then standing there to see if issue 3 reappeared The shopkeeper said, "Are you going to pay for that magazine?" – so I had to explain it to him Some people just don t understand
Phillip Daw Southampton

*But did you try to explain it to him backwards, Phillip? Good luck when the case comes up Oh, and you can get back issues from us, but not issues 1 and 2, I'm afraid, they're sold out You can get any issue from 3 upwards by sending us £2 per issue (includes postage, cheques only, payable to FLEETWAY EDITIONS LIMITED) Be quick, though, we're running out fast As to the "plane" you mention at the start of your letter, the answer is yes*

Dear RDM,
I would like to complain in the strongest terms about the quiz in issue 4, "Are you a Red Dwarf Fan?" Being entirely female, I think I can safely say that I wouldn't want the phone numbers of the girls that rubbed oil all over Rimmer in 'Terroform', I would not be turned on by Inflatable Ingrid, my polythene pal, and the physical characteristic that I would most like to possess would NOT be 'a 16" plonker'!!! I demand full compensation at once! Aside from that, I must compliment you on an excellent magazine and do not intend to miss a single issue Camilla the pleasure GELF, Pontypridd (P S I intend to marry nona but Dave Lister!!)

*Okay, "Camilla", you've got a point The feature in question did pander rather to the immature desires of our male readers and, naturally enough, it went down very well with most of them What you've got to realise is that our hordes of female readers can therefore derive an enormous amount of enjoyment from laughing at the many pitiful males who actually find '16" plonker' jokes funny.*



Dear Holly,
After reading your smegging brilliant 'Holly-Grams' page in June's issue of RDM, I had to write as I disagree with Jennie Sutherland from Bristol, because I missed series II and III and would love to have them shown again I think that Rimmer is a total smeg head and that Lister is smegging hilarious I would also like the phone numbers of the girls who rubbed oil all over Rimmer the smeg head in the 'Terroform' episode
Alex Stubbings, Pinner

*There you are, "Camille" I bet Alex would laugh at a '16" plonker' joke Sad, isn't it? (Sorry, Alex you were in the right place, at the wrong time, no offence meant, mate!)*

Dear Hol,
I wish to draw from your vast knowledge supply to help resolve my little dilemma You know the way Rimmer is a hologram, well how come TWICE (once in "The End – Part 3" and once in "Mutinous Pursuits") a Skutter was able to trip him up? See if you can find the answer to that in the "Junior Colour Encyclopaedia of Space" or Kevin Keegan's "Football – It's a Funny Old Game"
Michelle Nelson, Leeds

*Oh, funny that can't be right, can it? Rimmer can't touch anything, let alone a Skutter. Hang on, I'll access my data files... Oh, yeah I've got it now. He does seem to trip over 'em, doesn't he? He doesn't touch them though. See what he's trying to do is hit the Skutter – both times. Comic Rimmer's always forgetting that he is a hologram and when his foot passes through something he often loses his balance and falls over. What a pillock, eh?" – Hol*

Dear Red Dwarf Magazine,
I think "Mutinous Pursuits" in issue 4 was excellent It was better than the episode adaptations because we got to see the Red Dwarf crew doing things that are not in any of the episodes I hope you will print more of these kind of comic strips in the future
Scott Westwood, Kingswinford

*There will indeed be a lot more original comic strips in Red Dwarf Magazine Our writers are preparing scripts at this very moment, in consultation with Rob Grant and Doug Naylor, of course However, there will still be some adaptations, so you'll get the best of both worlds (Hmm, now wasn't that a Star Trek episode?)*

Dear Magazine,
Please note that Lister painted the wrong letters on the ship – it is in fact called Dread Dwarf, sort it out man or Rimmer goes into the duplicator
You get my drift?
Rasta Billy Skank, lead singer of Ace and the Holes

*"Uh-oh, the duplicator, eh? Let me, let me guys, I'll know. Skutters, Skutters? Oh, where are the Skutters when you need them...?" – Hol*

OK, Red Dwarf, explain this
A show on not too long ago had a title "Angels & Demons" In issue 1, you said, nay explained this show, and said it was called "High & Low" EXPLAIN THAT!
(ITARP DAS A ERA UOY DNA, OH)
Daniel Gray, Gormeston.

# HOLLY-GRAMS

*Hmm, now that's a real toughie. would you believe they changed the title of the episode before it was broadcast? Oh, and the episode was actually entitled 'Demons & Angels'', so who's the tarp das' now?*

Dear Human Sub-species,
We on Gamma RT543 are appalled at the way you treat Admiral Arnold J Rimmer, God of RISK. Indeed we, the Rimmerites, worship the Great God Rimmer, Majestic Vending Machine Cleaner and Supreme Commander of Z-Shift.
Nobody has done more for the Universe than Rimmer has, no-one has suffered more than the Emperor of the Skutters, it was He that tamed the Anti-Rimmer, the Hammond Organ Hater – Lister the Curry Eater. We therefore demand that every two pegas of RDM should have a Glorious Icon of Our Rimmer printed on it with the caption "MAY RIMMER'S BLUE ARMIES RULE THE WORLD FOREVER!" We also ask that you should always refer to the God of RISK as the 'Great Instigator of Thought'' (or GIT for short) and that you refrain from mentioning Gazpacho soup ever again.
If you do not comply, we will prey to Our Rimmer and ask him to improperly fix the Cosmic-Driveplate so that ye may all die. Then the reign of Rimmer will come and we shall all live in harmony listening to James Last LPs.
MAY RIMMER'S KINGDOM COME!!
The Rimmerite Government of Gamma-RT543, 10 Drowning Street, Rimmer-City One, Gemma-RT543, Very Very Deep Space Indeed, Nebula AJR-1

Keep sending in the weird stuff and anything else you've got to say about Red Dwarf Smegazine to

HOLLY-GRAMS
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HOLLY

# HOLLY'S DATA BANK...

Hello everyone, it's Holly here again. Now, I've been lookin' at some other magazines and they run a 'Data Bank' page, where you can ask anythin' you want and they'll answer it for you. Well as you know, I'm really deed brainy and I've got an IO of six thousand an' all that, so I thought I'd have a crack at that meself. So I got a load o' people to send me in some toughies, and here we go!

First, a quick question from Mr N E Wan, who writes in to ask "When will the BBC be showing series one of 'Red Dwarf'?" Ah, that's an easy one, N. The answer is, they already have. It was in 1988, and deed good it was too.

Sue DeNimm wrote in to enquire "Do you have any interesting anecdotes about the episode 'Stasis Leak' that you can tell us please, Holly?" Why, actually yes, I do Sue, thanks for asking. Y'see apparently, everyone forgot C P Grogan was s posed to be playin' Kochanski in the last scene, cos she didn't have any lines, right? So when they came to film it, she wasn't around, an instead they had to put Assistant Floor Manager Dona DiStefano in a big hat and keep her in the background so no-one would notice. This is true.

'Did you know?' Sue goes on to say, 'that actor Tony Hawks has been in 'Red Dwarf' no less than five times? He played a food dispenser in 'Future Echoes', the guide to the 'Better Than Life' game, a talking suitcase in 'Stasis Leak', the compere in the pub in 'Backwards' and the Wax-Droid of Caligula in 'Meltdown'. Isn't that amazing?" Yes thanks Sue, I did know that. And it is.

Okay, I'm gettin' the hang of this now. On to a question from Mr Ian Cognito, who asks "Why is a gormless bint like you, who knows belle all about anything, doing a page like this in the first place?" Uhm, well, I think I'll pass on that one for now thanks, Ian.

On to our final question then, from a Miss Anne Onimuss, who asks what date the radiation leak that killed all the crew took place on. 'In Stasis Leak',' she says, "Lister, Rimmer and Cat go back in time to 2 March 2077, and Lister says that the accident will happen in about three weeks' time – but in ME?" when he looks through Rimmer's diary and discovers the entry 'Gazpacho Soup Day' on November 25th, he says that it took place six weeks after *that*! Furthermore, Lister and Rimmer are supposed to come from the twenty-third century, not from 2077 at all – and in 'Thanks for the Memory', Rimmer even refers to Captain Hollister as Mr Fat Bastard 2044, despite the fact that, after having spent only fourteen years in the Space Corps, he couldn't possibly have *known* him at that time. Can you clear this puzzle up, please?" Errmmm... well, I – that is... oh, just smeg off, Anne – I don't need pedantic gits like you writing in causing problems, okay?!

Right. Finally for this column, Ms Ima C Unningpseudonym has a mixed-up memory for us. "I remember an episode," she says, "in which Kryten met a female android called Camilla. However, Camilla turned out to be a huge green blob in reality, but Kryten didn't mind. He and Camilla carried on seeing each other, until Camilla's husband turned up and took her away with him." Blimey, that's a toughie, Ima, I'm afraid I don't have a blummin' clue which episode that's from. Perhaps our readers can help?

'Bye for now! – Holly
(with apologies to the folks at DWM)

# THE MONSTERS

# OF RED DWARF

Dan Dare's greatest enemy is the Mekon, Doctor Who is forever locked in battle with Daleks, Captain Kirk has the Klingons (but we won't go into that) and Dave Lister has his bunkmate Arnold Rimmer to contend with. Unfortunately, despite the complete lack of alien life in the universe, mankind's experiments into genetic engineering, cybernetics and accelerated evolution have turned the outer reaches of space into an even more deadly place than it already was. From time to time Lister and his Red Dwarf shipmates have been forced into conflict with adversaries even more despicable than Rimmer – and in some cases more ugly too.

It wasn't until the third series, when Red Dwarf underwent a change of format, that the crew began to face threats beyond their normal experience. The first of the host of hostile creatures to be encountered was the Polymorph, a Genetically Engineered Life Form designed originally to conduct mankind's wars for them. Unwittingly, the genetic scientists had not only created the ultimate killing machine but also a totally insane, mad bugger. The mutant fed on negative emotions, which it found in abundance aboard Red Dwarf and, as its name implied, was a shape changer able to transform its mass into an infinite variety of configurations. It first made its presence known to our heroes when it moulded its likeness into one of Lister's shami kebabs, the recipe was lethal enough to begin with. Later the Polymorph assumed human female form to entice and then make its assault on the Cat – the accomplished actress Frances Barber agreed to take on this unusually small role as a special favour to the writers. But by far its most fearsome shape, Mrs Rimmer notwithstanding, was the huge armour-plated, vaguely humanoid weapon of destruction – complete with more teeth than the entire Osmond family – that emerged from Lister's laundry basket. Still, it could have been worse, it might have been one of his socks.

The crew of Red Dwarf would later meet another GELF, Camille. But, although she was able to appear to all of them as the object of their desires, her true form was a big green blob with an eye mounted on the end of a stalk. Even so Camille was quite lovable – Kryten especially thought so – and her husband, Hector, wasn't a bad bloke either.

When Kryten passed his sell by date, the mechanoid's manufacturers, Diva-Droid International, thoughtfully sent along a replacement model – a state-of-the-art Hudzen 10; capable of outperforming the obsolete Kryten 4000 in just about every conceivable task, especially breaking bricks with the robotic contents of its underpants. Unfortunately by the time Hudzen – played by Gordon Kennedy – tracked down Red Dwarf, his sanity chip had suffered a bit of wear and tear and so the would-be android successor arrived wielding a pump action shot gun and offering Kryten a one way ticket to silicon heaven. Worryingly, for the others, the mad mechanoid didn't much care who got in his way – his programming didn't allow him to take a human life, but since no one on the mining ship seemed to fit the criteria

The next death-dealing creature to confront our boys was a creation of their own, well Holly's actually, but as she pointed out, it was a mistake any deranged half-witted computer could make Testing a DNA modifier, with one of Lister's mutton vindaloos, she inadvertently constructed an uncontrollable curry monster This time, fortunately, a formidable weapon was at hand in the form of a can of Lager! The mutton vindaloo beast was easily dispatched by its ancient enemy and, to consolidate the victory, Lister ate it However, if a pizza had been used in the experiment, the outcome might have been very different

In the episode entitled Justice, the sex starved astros were expecting to find some female company in a prison ship escape pod, however upon opening the pod, rather than finding Barbra Belini inside, they unleashed a psychotic Simulant hell-bent on committing murder Kryten was quick to disassociate himself and his fellow androids from these psychopathic simulations of humanity, assuring his friends that he certainly didn't share their enjoyment of ripping off a man's head and spitting down his throat Of course, if Simulants really *don't* like you well, then they can get really nasty, as Lister later found out when the self-styled Inquisitor decided to erase every last vestige of him from history The Inquisitor was a much more formidable foe than the first Simulant the crew had encountered, for one thing he was completely self repairing He also possessed lethal Time Gauntlets, with which he made it his vocation to delete all unworthy souls from time itself Luckily, this self-appointed judge, jury and executioner was gullible enough to fall for the old backfiring Time Gauntlet trick and consequently wiped himself from the Timelines, thus undoing all the damage he had previously caused The first Simulant to appear in the series was played by Nicholas Ball, an actor perhaps best known as the detective Hazell; the Inquisitor in its original form was portrayed by John Doherty, an actor usually associated with comedy roles, notably in Channel 4's 'Absolutely'

Perhaps the most hideous creature of all appeared in the episode *Terrorform* – a manifestation of Arnold Rimmer's self loathing, which ruled an artificial Psi-moon reflecting Rimmer's own mental landscape Wisely adhering to the theory that the most terrifying things exist in the imagination, the directors chose to allow only brief, darkened glimpses of the monster The demonic, green beast can be seen in all its gruesome glory in the foyer of the BBC's visual effects department in North Acton, where it stands by the door like a grim sentinel

Maggie Steed featured in an untypical role in *Quarantine* The actress played Hildegarde Lanstrom, a

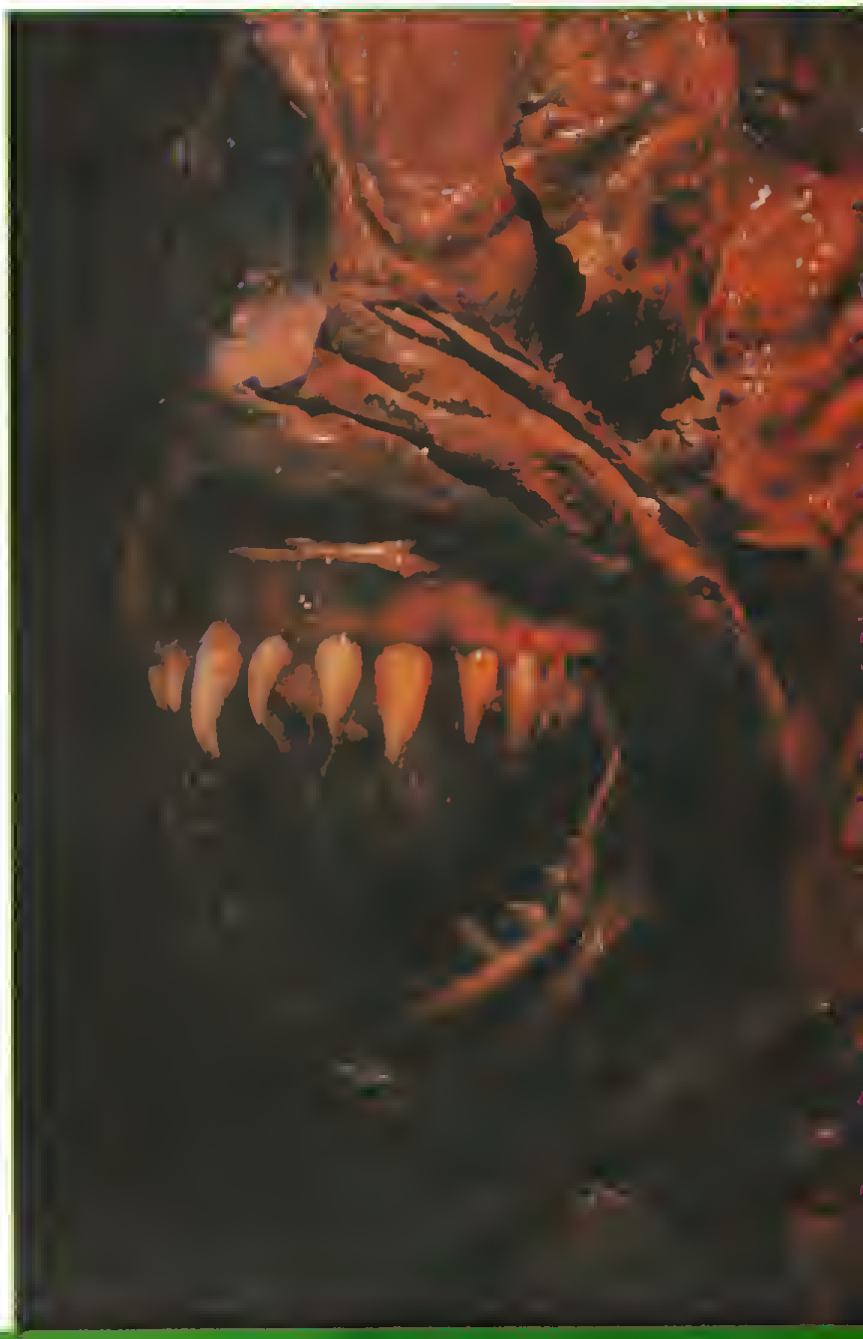
hologramatic doctor who had succumbed to a deadly holo-virus, ironically the product of her own research. The disease not only endowed its victims with powerful psychic abilities – by stimulating the unused areas of the brain – but instilled in them a murderous intent, not surprisingly, when Rimmer contracted it he became slightly more irritating than usual.

The most unusual threat to the crew of Red Dwarf came from themselves, or at least from 'low' versions of themselves. In *Demons and Angels* a triplicator recreated Red Dwarf in both perfect and badly flawed forms. Aboard this latter ship were degenerate, immoral counterparts of the original crew who wished to vacate their own disintegrating space ship and take over the perfect version. In true bad-guy style, the villains would stop at nothing to get what they wanted, including utilising the original Lister as a remote-controlled instrument of death.

To date the last monster to have a go was the Despair Squid, an enormous marine animal, which put paid to the rest of the life on its planet with its hallucinogenic venom. The squid was the end product of accelerated evolution, the result of millions of years of evolution crammed into three. To show its appreciation, the squid induced the people responsible for its existence to commit suicide. It also thought it was hard enough to tackle the boys from the Dwarf, and indeed came closer to ending their lives than any previous opponent, but the sea creature had reckoned without the ingenious Holly and her tactical expertise with limpet mines. For once the enemy is only ever seen as a shadow, again leaving plenty to the imagination.

When Rob Grant and Doug Naylor get around to writing a new batch of episodes, no doubt they, along with Peter Wragg's special effects team, will devise yet more evil forces to cause mayhem aboard the Red Dwarf. But, with the seemingly impervious crew's track record so far, it's likely to be a case of Red Dwarf 6, monsters 0.

(An interview with the aforementioned special effects wizard, Peter Wragg, follows next month.)



# Jake Bullet

## 'Bring Me the Head of AlFresco Guacamole'

It wee my first day on the job. I stared proudly at the new lettering on my door. "Jake Bullet," I mouthed to myself, "Neweet Cop in NYNYPD." Some of my fellow androide had ribbed me about it – imagine, a Robot Cop – what e etupid idea! But the Chief had talked me into it. When it came to misdemeanours involving robots tumbling out of dark cupboarde – well, eomeone had to put those guye eway! I recalled how my fellow droids at the Acme Cleaning Company had told me thet police work and domestic appliances didn't mix, but I knew that wesn't true – after all, just look at J Edgar Hoover.

There was a knock at the door, and in walked the most beautiful robot that I had ever seen. She was tall, with lips that could meit broccoli and a left hand with e rotisserie attachment. "You're Ekaj Tellub?" she asked.

"Ekaj Tellub?" I responded. "Darn it – I muet ask that sign writer to paint on the outside of the window next time. The name on the door's Bullet – Jake Bullet."

"I like it," grinned the girl. "Has a nice ring to it."

"When the bell worke," I anewered, half-cockily. "What can I do for you, Miss?"

"Mister Bullet, I want you to trece my brother."

"What is he, a brass rubbing?"

"Mister Bullet, I haven't eeen little Spike in months. He used to be a chef over at the AlFresco Guacamole reetaurant. He was just trying out as their cookery droid – they used to put him inside the main cooking vat and ask him to stir the ingredients."

"You think he might have got mixed up in something?"

"Please, Mister Bullet – I'll do anything! Just help me find my brother!"

She leaned closer. I could smell 3-in-1 – the expeneive kind. My background music circuits swelled into ection.

"What's your name, sugar?"

"Yes – but you can call me Shug."

Dottie, my secretary, stuck her head around the door. "Jake, could you turn down the background music a little? Some of us are trying to work around here."

"I'll turn down the music if you'll retract your head," I replied. "Doesn't that etretch your neck diodes?"

On our way over to the AlFresco Guacamole restaurant, Shug talked a little about her background. She and Spike came from a family of partly assembled components – it was up to them to make something of themselves. The AlFresco

Guacamole was in one of the tackier areas of town, which was no doubt due to the large amount of machine oil and swarf spilt by the tramps and robohoboes.

Although it was four PM, the AlFresco was dark. As we walked through the door, we realised it had been locked. We were greeted by Frankie, the Android Maitre'D. "Welcome Madam, welcome Sir," he preened, "Welcome to our humble eaterie."

"Hmm," I replied, "This seedy joint?"

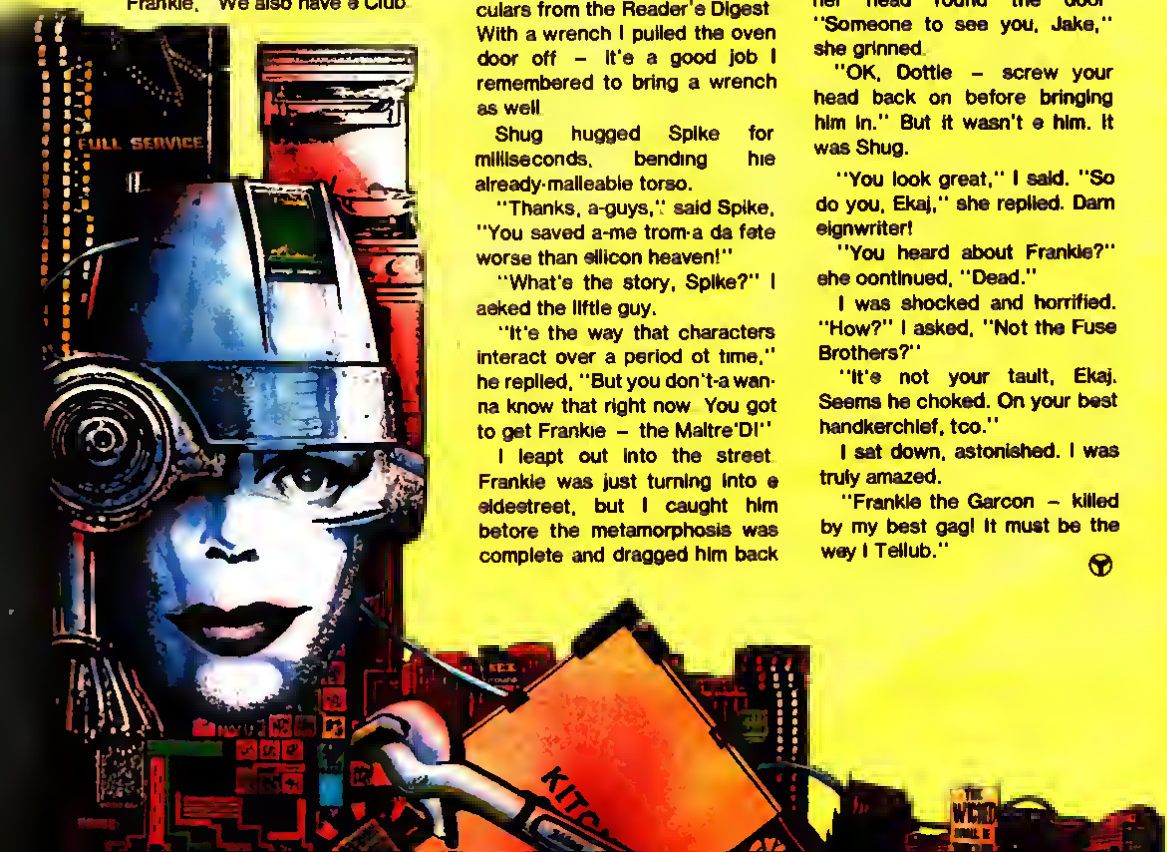
"That's our sesame steak," said Frankie, "Speciality of the House."

Shug gripped Frankie by the shoulders – lucky he had a pair of all-purpose handles there. "Where's my brother, you creep? Where's Spike?"

"Spike the Chef? Never heard of him. Used to have a barman by the name of Spike the Drinks..."

My patience circuits were used up, so I switched to aggression mode. "Frankie, don't get smart with us. I know this place isn't just a restaurant..."

"You're right," answered Frankie, "We also have a Club."




"Where's that? In back?"

"Why yes," replied the Maitre'D, "In the back of your neck."

I woke up tied to a chair with a chair for a tie. Shug was a cute bundle on the floor of the kitchen. The place was starting to get hot. Red hot. I looked to the oven and saw that the thermostatic controls had been broken off. If we didn't get out soon, it would be curtains for us. Assuming that's what they were cooking. Just then I heard a cry from the oven door. "Help me! I'm-a tied up inna here."

Shug awoke at the sound. "Spike!" she cried, "Help him, Jake! He's being basted!" Thankfully, I'd never tried that, though I have been called one many a time. She untied my hands. I set to the door of the oven with a will, but it didn't work, and I was fresh out of other legal papers. The oven door was firmly locked! I was down to my last resort. Unscrewing my wrist, I brought out the number three electric can-opener – suitable for opening drain-covers, manholes, and circulars from the Reader's Digest. With a wrench I pulled the oven door off – it's a good job I remembered to bring a wrench as well.

Shug hugged Spike for milliseconds, bending his already-malleable torso.

"Thanks, a-guys," said Spike, "You saved a-me from-a da fate worse than silicon heaven!"

"What's the story, Spike?" I asked the little guy.

"It's the way that characters interact over a period of time," he replied, "But you don't-a wanna know that right now. You got to get Frankie – the Maitre'D!"

I leapt out into the street. Frankie was just turning into a sidestreet, but I caught him before the metamorphosis was complete and dragged him back inside. "I hate coppers," he whined, "Not to mention zincs, and some of the lead compounds."

We sat Frankie in the kitchen and gave him a good grilling. It was the least we could do after the way he'd treated Spike. "You can't keep me here," said Frankie, "I got the Feds coming!"

"I would have thought you'd specialise in the unfed," I replied, "But anyway – what were you doing trying to cook Spike?"

Frankie looked at me mournfully. "It's a droid-eat-droid world, buddy. And the droids who eat here like to eat other droids. Spike would have been just the latest in a bunch of disappearing domestic appliances. Now leave me alone – I got the Fuse Brothers comin' tonight – they'll kill me if there's no fresh lube on the table."

We left Frankie tied up, with my best handkerchief in his mouth. I figured that the Fuse Brothers could wait for their next meal.

The next day, Dottie popped her head round the door. "Someone to see you, Jake," she grinned.

"OK, Dottie – screw your head back on before bringing him in." But it wasn't a him. It was Shug.

"You look great," I said. "So do you, Ekaj," she replied. Darn signwriter!

"You heard about Frankie?" she continued, "Dead."

I was shocked and horrified. "How?" I asked, "Not the Fuse Brothers?"

"It's not your fault, Ekaj. Seems he choked. On your best handkerchief, too."

I sat down, astonished. I was truly amazed.

"Frankie the Garcon – killed by my best gag! It must be the way I Tellub."

# RED ANY GOOD BOOKS LATELY?

BY BRIAN M CLARKE

This time round I want to share a few recommendations with you about sharing. Shared universes in fact. (Or is that Shared Universi? I once spent a whole two pints of warm bitter debating that point with a fellow SF fan. He was dressed as a Hyborian barbarian with a wrist-watch and half-inch thick glasses. I wasn't, which in my book meant I won the 'debate', hands down!)
Anyway, I want to talk about shared UNIVERSES.

**A shared universe is a simple idea which can create much fun for the authors involved and, in a few cases, even more fun for we readers. What usually happens is that one or more authors band together to create an on-going 'world' into which other characters can be placed. These other characters must obey the rules governing the created universe and acknowledge the existence of, and in some cases interact with, existing characters created by the authors 'sharing' the world or universe concept. One example which should be familiar to most readers is the early Marvel Comics universe in which Stan Lee (and yes, Jack Kirby) oversaw the interactions of a multitude of characters in and around New York City and beyond.**

Back in 1966, editor George R R. Martin, along with some of the most famous 'new' SF authors of the '80s, created a shared universe which allowed the existence of superheroes. Yeah, that's right, guys (and gals) in long-underwear. The overall title for the planned three-book series was **WILD CARDS** and when the news broke about the upcoming series it didn't exactly set the world on fire. After all, SF fans read books; superhero fans read comics. Why would a comic reader ever want to read a book without pictures? Or, even more incredible, why would an SF reader want to read about the long-underwear brigade?

Well they did! What's more, the series has now reached book 7 and, although the concept feels like it is beginning to lose its freshness, there is apparently no planned ending for the series. **WILD CARDS** is published in Britain by **TITAN BOOKS** (£3.95 per volume) and should be available from most good bookshops with a comprehensive SF section (and how, I hear you ask, can a bookshop be classed as 'good' if it doesn't have a comprehensive SF section?). The idea behind **WILD CARDS** is this. Just after World War II, a strange alien virus infected the Earth's biosphere. Many died. Of those who survived, some found themselves endowed with super-human abilities and became known as Aces. Others found that the virus had changed them in other, darker ways. These people became Jokers. Those who wanted to take over the world had to be stopped by those who wished to save it, or at least save it while they still had to live in it!

Martin's writers, armed with their newly devised Wild Cards Writers' Guides, set about creating near-reality characters and situations which mirrored the post-war history of the modern world... but with superheroes and villains battling at each major crossroad (McCarthyism, Viet-Nam, Watergate, etc). These writers include Melinda M Snodgrass, Roger Zelazny, Martin himself (and what a strange name that is!), Edward Bryant and Lewis Shiner, who, with a dozen-or-so more writers, give us such marvellous characters as Jet Boy (who dies before the series even begins!), Dr. Tachyon (visiting alien mega-mind), Golden Boy (super-powerful football player), Black Eagle (thunder-throwing '50s race riot victim), Fortunato (malevolent mystic), Sleeper (saddened shapechanger)... and of course, *the Great and Powerful Turtle!*

Wild Cards was created in the States. Nowt wrong with that, except we British tend to do things slightly different. As you will see if you pick up a copy of **TEMPS** (Roc £4 50) This is our cut-price bureaucratic version of the resource-rich **WILD CARDS** world where Government red tape has tied-up the Department of Paranormal Resources far worse than any claimants' office! Our lads (and lasses) are given a weekly girocheque and a rather shabby 'superhero' suit and kept on tap until a bizarre situation calls them into action. Using the talents of Storm Constantine, Colin Greenland, Graham Higgins, Dave Langford, Brian Stableford and several more excellent writers, we follow the adventures of some of the most humorous and outrageous meta-human characters ever created. I especially enjoyed Jack Yeovil's **PITBULL BRITTAIN**, perhaps because I can identify with his physical weakness: if he gets an erection he must 'lose' it within a set time period or he will explode! Another fine story is Marcus L. Rowland's **FROG DAY AFTERNOON** about, well, a chap who can change into .. erm a frog!

Space limits the accolades I can place on these series. In leaving, I will say this: Ace Rimmer would fit perfectly into both worlds! Now there's a thought!

# THE RED DWARF INTERVIEW

# DAVID ROSS

*Uniquely, David Ross has played two roles in 'Red Dwarf', both of them recurring characters. As long-time fans will know, he was the first actor to take on the part of Kryten, in the second season episode of the same name, and more recently, he returned to the programme to provide the voice of Talkie Toaster in 'White Hole'. We caught up with David during a visit to his home town of Blackburn, where he made some time to chat about his work on the programme, and his acting career in general.*

**RED DWARF MAGAZINE** *What made you choose acting as a career?*

**DAVID ROSS** Well, I was just an ordinary Blackburn lad, I never really had any assumption that you could become an actor, until a friend of mine said, "Look, my brother is working at Barrow-in-Furness Rep Company, he's an actor there, and I think that you're talented enough to become a professional actor." So I went up to Barrow-in-Furness, just before my eighteenth birthday and I did a couple of pieces, and six weeks later I got a letter to say, "Would you like start?". I started in late November – in fact it'll be thirty years this November – and I arrived on a Saturday night, rehearsed on the Sunday and was on stage on Monday, playing a black homosexual called Princess Grace, with no lines, in a play called 'The Hostage'. I didn't even know what a homosexual *was* then, at seventeen years old, but there I was up in Barrow with my face blacked up for a week, and then we were on to the next play. I stayed there for six or seven months 'til it ground me down to oblivion because it was such hard work and I wasn't really used to being away from home, but then I carried on going to Harrogate Rep and places like that.

Then, in my early twenties, I found it very difficult to get work, so I went off to Manchester Polytechnic, did a three year teaching course and came out of it as a qualified drama teacher. And I've really never stopped working since. I did three or four years at the Contact Theatre in Manchester, and then at Bolton Octagon, Leeds Playhouse and all those theatres. And my career's gone on from there really, so now I find myself twenty years later at the National Theatre.

**RDM** *What are you doing at the National?*

**DR** I first went there last year to do a part in 'The Mister'. That was good, I got very nice notices for that, and they asked me to stay on and do 'The Resistible Rise of Arturo Ui', which is a wonderful play. I've played the central character twice – I played Ui at Contact, and again in Sheffield ten years later. Then, by a stroke of very good luck, I was offered the part of Rat in 'Wind in the Willows'. It was a revival that I did, and Richard Briers played it originally, so I felt very flattered to be offered any part that he had played with great distinction. That was a great thrill for me really,

I must say, because it was the first leading part at the National Theatre I'd had. And then, as that was coming to an end, they offered me a very nice part as Justice Vellance in 'The Recruiting Officer', which runs until the end of September.

It's funny, while I've been at the National, 'cos I always send myself up to be a Northern working class twat, which is really all I am, but I've been playing terribly classy characters and I'm a bit nervous that they'll get the idea that I'm an upper class sort of character, 'cos I don't really enjoy the upper class ones so much. I enjoyed Rat because it was nice to actually convince people that was who I was. All the reviews said they thought I was terribly classy, and I mean that's a load of bollocks, but I convinced them I can do it, and that's exciting, isn't it, and I like that – but I don't want to get stuck with that because I like lowlifes, you know. Mister Weller was good in 'GBH', I mean that was an enormously successful role for me, that's probably my biggest, highest profile television role, and that brought me more acclaim for a television performance than anything really I'd ever done. I recently played a toothless fireman in 'London's Burning' – they wanted somebody that could take their teeth out – and he was a bit of a Northern working class twat, so I am keeping a nice reasonable balance. And last year, I played my first West End lead, in Alan Bleasdale's play 'Having a Ball', which gave me a lot of notoriety because I had to appear naked on stage, so that was quite a thing.

**RDM** *Isn't that the play that Sylvester McCoy was in this year?*

**DR** That's right, but it was written for me and I played the original performances of it at Oldham Rep, about ten, twelve years ago. Then I did a national tour of it, and an Australian tour as well, but it didn't do terribly well in Australia, sadly. It lost an awful lot of money and caused me a lot of personal heartache, because I directed it and it wasn't a particularly well received show. I had a lot of unhappiness with that, because it was very difficult being a director anyway. You're naturally slightly distanced from the actors

– if I was nice to them and jolly with them, they'd piss about on stage and they didn't take the criticism so well. Also I was married then and I didn't have my wife and family with me for many weeks. I got terribly, terribly low and very disturbed by that, because I'm normally a very gregarious fellow. So it was very hard for me personally, I don't think I did it terribly well and I certainly will never do it again. I much prefer doing a scene, coming off stage and having a cup of coffee and a chinwag, and not having to worry about what colour the curtains should be or whether the stage is too far forward.

**RDM** *When did you first make the move into television work?*

**DR** Well, that came while I was at Contact. I did a series for Granada called 'Yanks Go Home', which was fairly successful – it was a spoof of the Americans in Warrington, when there was that big camp there during the war. I had a huge great handlebar moustache in those days, that used to come right down into my mouth – I could eat the bloody thing, it was shocking! However, I went to Granada and they liked it, and they gave me the part of this daft barman, and that's when I first got a good break in television.

Then I went on to do a series which was more successful than that – in fact, people still know my voice now from that – called 'Leave it to Charlie' which was a comedy programme set in Bolton in an insurance office, with Peter Sallis, David Roper, Gwen Cheryl and myself as the four main characters. I played a silly caretaker called Harry Hutchings in the first episode, but Granada liked what I did with it so much that they asked me to go back and I did another thirty. And Mike Craig saw me play that character, and when Rob Grant and Doug Naylor were writing a radio series for Mike Craig, which was set in an old peoples' home, he remembered me and gave me the part of this similarly daft old bloke with no teeth. That's where I first met Rob and Doug, and it was from there that they went on to write for television and thought of me for 'Red Dwarf'.

The interesting thing from my point of view was that history sort of repeated itself, because again, Rob and Doug asked me to go back and play Kryten for a whole series of 'Red Dwarf'. Sadly, it was very bad timing for me, because I'd only just started working at the Old Vic, doing 'Flea in Her Ear', and it was my first opportunity to work at that wonderful theatre. Also, I couldn't really, I suppose, legally get out of it to come and do 'Red Dwarf'. If it had been done on a Sunday as it

has been done previously, there was the possibility that they would have worked round me, but the whole scheduling had changed and they were filming it during the week. So there were several pieces of bad luck from my point of view that really shoved Kryten out of the window for me, and I had to let it go to someone else, which is always very distressing. It's like having a baby and giving it away, you don't really like giving it to someone else. I know Robert (*Llewellyn*) is very good and I like him, but it's still sort of "That's my part there!" you know, you get very jealous of your own characters.

**RDM** *He's made his interpretation very different from yours, hasn't he?*

**DR** Well absolutely, and I'm sure that was the right thing to do. There's no point in trying to recreate another actor's role, because that's not what acting's about. I did it the way I did because it fit my imagination of the character, but if Robert tries to reproduce what *I* imagine it to be, it's bound to go wrong. With any performance that you get, if you try to do what someone else has done with it, you fall down. It's got to grow from inside, a kind of organic thing that is entirely yours. You're already interpreting what someone else has written, and if you then try to do what someone else has done, you just completely get it wrong. I think actors have to take their own road that way – and any actor worth his salt will do that.

**RDM** *How long did it take to get into the Kryten make-up?*

**DR** Originally, it was terribly long, terribly difficult, because it was a totally new thing for them. The most difficult thing for me was having that head mask made and having to be totally immersed in plaster. I'd had it done once before and I was terribly, terribly claustrophobic. I was playing a cat in a commercial for cat litter – this is what you come to, isn't it? (*laughs*) – so I had this thing on, and I got really scared. It didn't take *very* long to set, ten minutes or so, but it seems a long time when you're totally blocked out. I felt like tearing it off!

So when I went up to play Kryten and they said, "You're going to have to have a full face mask," immediately my heart started pounding. But I thought well, when I get there, they'll say, "Oh it's only your upper face," so it won't be quite so bad – but it wasn't, it was the full monty again. Gladly for me, the second time wasn't so bad, I did cope with it much better. Also, I think maybe things have improved slightly in terms of techniques because it seemed much quicker – it dried very quickly and it was off really without the same horrors that I'd had the original time.

Then, on the day of the actual filming, I was there at seven in the morning and I think altogether it took about nine hours to put it on. It's funny, it's terribly tiring having that kind of thing done to you – I don't know why it would be, you're just sitting there – but you're having all this stuff stuck on your face and you're having difficulty breathing if you have a slight cold, which I seem to remember I had that day, and your head itches, you know. It's like having plaster on any part of you, it is terribly uncomfortable and, I sup-

pose, wearing, due to just the strain of sitting there in a chair for that length of time. Then of course, come six o'clock, your audience are coming in and you've got to start doing your actual job! So it was a very tiring day and I remember thinking "Christ, they haven't paid me a fraction of what I should have had for this," because it was such hard work. But I know that Robert's make-up's down to about an hour and a half or something like that now. I don't think they have anywhere near the kind of problems that we had in the early days.

**RDM** *It must have been a lot easier playing the Toaster!*

**DR** You know, that was wonderful that Toaster, because I didn't even have to learn the lines. I just went in and read it, it was wonderful. It was like doing radio, of course. All actors like radio, because it's the easiest job in the world, you just have to stand in front of the microphone and read it. The trouble is, the money's crap!
With the Toaster, it was also nice to feel part of the team again – it was nice to see Doug and Rob and Robert and all the other cast – especially in such a zany, one-off role. It's great to be able to say that you've played a toaster at one point in your career!

**RDM** *Did you ever see the episodes John Lenahan did as the Toaster, in the first series?*

**DR** I didn't know someone else *had* played the Toaster. Maybe I had seen it, but hadn't really clocked it. I watched all of the first series, because I like the programme enormously, I like Rob and Doug's work very much – so maybe I saw the Toaster in that and I just forgot about it.

**RDM** *Would you like to return to 'Red Dwarf'?*

**DR** I would, yes, very much. When I did the Toaster, it was a peculiarly hard time for me, because I'd left my wife that week. I mean, I enjoyed the work, but what was going on in my private life was very hard at that time, so I'd love to go back now, when I could really enjoy it.

**RDM** *Would you go back as Kryten, if the role was available?*

**DR** Well, it would be very difficult to bring another Kryten back, and it would be foolhardy I reckon, because the audience identify with Robert as Kryten – I only did the one episode in what was a series of other episodes, so my character was just like a little vignette, a one-off little gem that hopefully burned brightly for a few seconds and then was forgotten. And I would have difficulty, because it was such a long time ago and I can hardly remember what I did – so it would be a false creation. I would be trying to copy what I'd done rather than it being – again, like I was saying – an organic, spontaneous creation.
I would like to play another character, I'd like them to be floating round space and find some other zany who is equally odd and strange, that I could put my imagination to work on. I never say no to work, anyway – nobody does, do they? – and I know Rob and Doug very well and they know me and they like my work, so if they thought they had something that was for me, then I would be very happy to do it. I'd like to maybe play a poker next time. I love pokers!

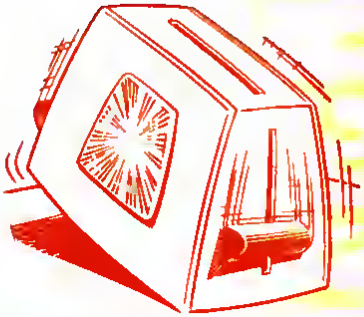
**RDM** *Are there any other roles, any sort of dream parts, that you'd really like to play?*

**DR** Well it's funny people do ask me that question a lot, but I've always been more interested in making good with what I've got than in imagining what I'd like to make of what I could have. I think if I wanted play some of the great roles like Hamlet or something like that, I'd probably botch it up, because I'd want to play it so much that when I got it into my hands, I wouldn't know what to do with it. So I don't have any great ambition to play any of the great named parts, other than the ones I've already played. I've had some nice stuff on offer from the Royal Shakespeare Company, but I've chosen to stay where I am, and I'm at a stage where parts are coming along which I do want to play, so I'm happy with that really. I enjoy playing parts that have a sort of comic potential, that are also a bit odd, a bit zany and I can use all

that zany energy to create something stranga. I don't like playing parts that restrict me and mske me terribly straight and serious very much. But I don't have many ambitions to pick particular parts out of tha air. It's pretty unrealistic anyway, becausa if I *wanted* to play Hamlat, people'd say "Well tough, you ain't gonna get it!" – unless I can play it as a Northern working class twat!

**RDM** *What about movies?*

**DR** Well yeah, I'd love to do movies. I've never playad in any movies – I've been up for a few, but I've never got them, for one reason or another. I think the thing is, the mora high profile you become as an actor the more people know you and the more chance you have of working. Now I am at my most well known in my career that I have ever been, 'cos I'm at the National Thaatre, and I think all these doors, lika movies and better parts in various things, are opening up for me now which they weren't five years ago. So I think really I'm at a very good point in my career – I'm not at the pinnacle by a long, long way, but I'm at a stage whare there are a lot of possibilitias open to me. Whether they come of course is another story, but people do know who I am and if you go for a film and they know you, yeu've a thousand times more chance of getting it than going in there as a complete stranger. So I think when we're talking about movies, the possibilitias are there, but then again, it depends – I'm certainly not going to play Henry the Fifth, you know.

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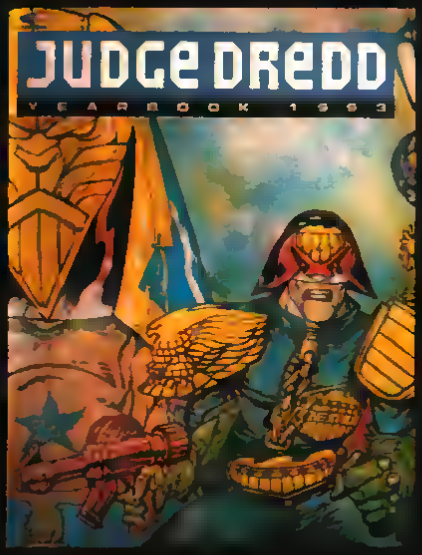


***THARG'S 1993 YEARBOOKS...experience future shock today***

# WEDNESDAY

## 27

GROOVY CHANNEL 27:
THE FUNKY CHANNEL.

**6.0 Good Morning, Holograms.** Early morning entertainment for the deed, including guests William Shakespeare and Henry VIII, and necrobics with Diana Moron, the Gangrene Goddess.

**9.30 Going for Chroma.** Androids from all planets compete in various household chores.

**10.0 Schoola Programmes: Astro-Navigation and Invisible Numbers in Engineering Structure Made Simple.** Essential viewing for Space Corps Academy hopefuls.

**10.30 Slightly More Complex Astor-Navigation and Invisible Numbers in Engineering Structure.**

**11.0 Test Card.** Specially designed to help you calibrate your eyes to the correct settings.

**12.50 Wogan.** Back again, for a brand new series.

**1.20 Androids.** Brook intends to confront the real father of his android, but can he finish doing the washing in time? Gary is tempted by a super-deluxe vacuum cleaner, and Simone is appalled when she finds an electrical appliance catalogue under Bruce's bed.

**1.50 Tales of the Riverbank: The Next Generation.**

**2.0 The Current Affairs Programme.** The programme which analyses all the affairs currently going on in our soap opera, Androids.

**2.30 Zero Gravity Football.** The London Jets compete against the Saturn Beers for the Dive-Droid League Cup.

**4.10 Children's Television: Willy Waffles.** More cartoon fun with the lovable toaster.

**4.45 Press Gang.** Remake of the classic twentieth century childrens' series. In this version, a group of teenage mechanoids get together to offer a free laundry service to the public.

**5.10 Androids.** Repeat showing of this afternoon's episode.

**5.40 Regional News.** Our team of holograms brings you the latest from around the solar system. **Weather.**

**6.0 Cosmoswide.** News and current affairs, including the results of the Mars elections.

**6.35 Doctor Who.** New series. Back as promised, after its short hiatus. Tom Baker is resurrected to play the holographetic Time Lord.

**7.0 Whose Diode Is It Anyway?** Quiz, with Android 333402/T.

**7.30 Coronation Street.** The classic soap continues the run-up to its four hundredth anniversary. The subject of mixed marriages raises its ugly head once again, as Ken Barlow celebrates his thirteenth wedding, this time to lovely Android 5542978/R. There's also a crisis at the Rovers when the hot pot dispenser goes on the blink.

**8.0 Whoops Vicar, There Goes My Groinal Socket.** Mechanoid comedy from the makers of hologram classics 'Both Feet in the Grave' and 'After Death Do Us Part'.

**8.30 Simulants.** New soap opera from the producers of Androids. This week, Jeff rips Martin's head off his shoulders. (R).

**9.0 Classic Androids.** More gems from the archives, presented with the sort of dry wit you've come to expect from compare Android 65392/P. Vintage stuff.

**9.40 World Cops.** Far-latched Telefantasy series about policemen confined to Earth.

**10.30 Film: Androids – The Movie IV.** The classic motion picture in which Kelly does the ironing and Simone is threatened with shut-down. Superb direction by Android 25143/B, includes some breath-taking scenes in Silicon Heaven. (R)

**12.30 Androids.** Advance showing of tomorrow's episode.

**1.0 Mechanoids' Strip.** Available only on subscription.

**1.35 Close.**

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# REF DWARF

# LISTER

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**NAME:** David Lister

**KNOWN ALIASES:** Dormouse-cheeks. Also known in the Holy Book of the Cat People as Cloister the Stupid, the saviour of the Holy Mother, Frankenstein. Claims to have been nicknamed Cinzano Blanco by the clientele of 'The Algburth Arms', supposedly in deference to his pool skills – once on the table, they could never get him off!

**SPECIES:** Human, though barely so. If there really is a God, he must have clamped his hands firmly over his eyes in anguish when he learnt of the monumental cosmic cock-up that turned this half-life into the last Man alive.

**OCCUPATION:** Totally unwashed space bum. Formerly a Third Technician, the lowest rank on the mining ship 'Red Dwarf' – though having put in five hundred requests for sick leave in just eight months (all due to diarrhoea), it seems doubtful whether this should actually count. Before that, Dave was a supermarket trolley attendant, a job which he gave up after ten years, for fear of being tied down to a career.

**ORIGINS:** Found abandoned in a cardboard box beneath a pool table in twenty-third century Liverpool. Brought up by foster parents, and later by stepmother and grandmother when his stepfather died.

**EDUCATION:** Probably, though he didn't notice much of it, he was too busy drawing in the text books. Failing all his exams, Dave went on to art college, but left after ninety-seven minutes when the pressures of the timetable got too much for him. Apparently, some of his lectures started as early as half past twelve!

**SKILLS:** Excellent pool player (see above), passable cook – as long as recipe contains curry, claims to have some degree of musical talent, both as a guitar player and as a song-writer – though the evidence presented thus far is *not* in his favour, can almost read.

**HOBBIES:** Slobbing around, eating endless curries, drinking endless tins of lager and spraying the contents of sugar puff sandwiches around the bunk room. That's about it really, though he finds getting on Rimmer's nerves to be quite an enjoyable pastime!

**MUSICAL TASTES:** 'Taste' probably isn't the word here! Lister's favourite genre of music is rastabilly skank, the sound of which is so raucous that it carries a Government Health Warning!

**ROLE MODELS:** Worships Jim Bexley Speed, the Roof Attack player of the London Jets Zero Gravity Football team. In fact, his twin sons were named Jim and Bexley in his honour. Also shown to have some sort of admiration for American quiz show host Bing Baxter, as the physical manifestation of his own Confidence took on Baxter's voice.

**KNOWN ASSOCIATES:**
– Duncan, the schoolfriend who took Dave under his wing and taught him such essential skills as the use of mirrored shoes to look up girls' skirts.
– Michelle Fisher, to whom his virginity was lost on the tenth hole of the Bootle Municipal Golf Course – and he didn't even pay the green fees.
– Lisa Yates, the beautiful, charming, witty, sexy and all-round wonderful girl with whom he split up to safeguard his freedom – what a dork!
– Kristine Kochanski, the true love of his life. If only the feelings had been reciprocated, they could both have been very happy.
– Selby Petersen and Chen, his crewmates on 'Red Dwarf', whose motto was 'Skive Hard, Play Herd'.
– Deb Lister, his opposite number in a female dominated parallel universe, with whom a one-night stand led to an unwanted pregnancy, for Dave!

**GROUP AFFILIATIONS:** Formerly the lead singer of Smeg and the Heads, the anarchic 'smash-the-system' band that found every aspect of authority to be 'crypto-fascist'. The group's other members, Dobbin and Gazza, later went on to find well-paid jobs in the public sector.

**AMBITIONS:** To return to Earth, set up a farm on Fiji, breed horses, cows and sheep, open a chain of Hot Dog and Doughnut Diners and live happily ever after with Kristine Kochanski (see above). Some hope!

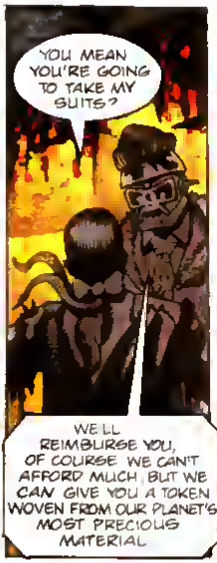
FASHION VICTIMS
A LESSON IN SELF-APPRECIATION...
HEY, BUD -YOU'RE LOOKIN' GOOD!
GREAT AGS, MAN!
YOU GOT STYLE!
COOL, MAN - REALLY COOL!
PERFECTION ITSELF...
...APART FROM THE ODD DISTRACTION.
HEYYY, MONKEY MAN, I ASKED FOR THAT AGES AGO! GO AND GET ME SOMETHIN' THAT HASN'T GONE TOTALLY OUT OF FASHION!
I'VE GOT IT, MISTER CAT SIR - THE SUIT YOU WANTED!
WHA...?!
BUT SIR, IT TOOK ME FORTY MINUTES TO GET THAT FROM THE OTHER END OF YOUR WARDROBE! RUNNING!
WRITER STEVE LYONS
ARTIST ALAN BURROWS
LETTERS ELITTA FELL

DO YOU THINK I CARE? NOW JUST GET OUTTA HERE AND BRING ME SOMETHING THAT DOESN'T LOOK LIKE THE BAY CITY ROLLERS' HAND-ME DOWNS. I HAVEN'T CHANGED MY CLOTHES FOR OVER AN HOUR!
YYYESSIR, OF COURSE SIR.
SEX ROOM
SIGH! YOU JUST CAN'T GET THE STAFF NOWADAYS
NOW WHERE WAS I?
AH, YES!
HI, BABIES- YOUR SEX BOMB'S ARRIVED, TIME FOR A B—
"HEY, WHAT THE SMEG'S ALL THIS?!"
WHOOAAA!! ERRR- I MEAN, ALL WHAT?!
DREAM RECORDER
ALL THAT, MAN! THAT DREAM YOU WERE WATCHING!
ERMMM, DON'T KNOW... WHOSE DREAM WAS THAT?
CORDER
YOU'RE UNBELIEVABLE. YOU KNOW THAT? YOU SPEND NINETY PER CENT OF YOUR LIFE SLEEPING, AND MOST OF THE OTHER TEN STARING DOWN THAT THING TO REVIEW YOUR FAVOURITE DREAMS.
SO I HAVE GREAT DREAMS! SO WHAT?!

SO YOU'RE VERY SHALLOW THAT'S ALL YOU SHOULD GET AROUND MORE... TAKE UP A FEW HOBBIES...
WHAT?!
SHALLOW? ME? THAT'S RIDICULOUS! I CARE DEEPLY ABOUT PLENTY OF THINGS!
IN FACT, IT'S TIME TO CHECK UP ON A FEW HUNDRED OF THEM NOW
HOLD ON, LITTLE SUITIES, HERE I COME...
MOMENTARILY...
THESE SUITS WERE MADE FOR WEARING, AND THAT'S JUST WHAT I'LL DO...
?
HUH?
KA-GHOOOOM!

FACED WITH AN UNKNOWN INVADER, CAT SPRINGS INTO ACTION ...
MY SUIT. MY SUIT - WHAT'S HAPPENED TO MY SUIT?
ARE THESE CLOTHES YOURS?
NIC FAREY
HOVER RACK 76
YEAH, AND YOU'D JUST BETTER PUT 'EM BACK, BUDDY, OR YOU'LL BE LOOKING AT ONE FURIOUS FELINE!
did I just say that?
THIS REQUISITION ORDER WILL EXPLAIN EVERYTHING

WE REPRESENT A PLANET STRICKEN BY A SEVERE STYLE FAMINE. YOUR SUITS ARE NEEDED TO HELP WITH THE RELIEF EFFORT.
YOU HAVE ENOUGH CLOTHING TO SAVE THOUSANDS OF PEOPLE FROM TERMINAL UNCOOLNESS.


YOU MEAN YOU'RE GOING TO TAKE MY SUITS?
WE'LL REIMBURSE YOU, OF COURSE. WE CAN'T AFFORD MUCH, BUT WE CAN GIVE YOU A TOKEN WOVEN FROM OUR PLANET'S MOST PRECIOUS MATERIAL.

PURE BRI-NYLON!

AT THAT MOMENT...
HERE IT IS, SIRS. THIS IS WHERE THE EXPLOSION ORIGINATED.
WHAT'S GOIN ON, CAT?

...!
OUR JOB HERE IS FINISHED. NOW, GENTLEMEN, WE'RE JUST LEAVING.

NO!
THEY'VE OPERATED A DI-MENSIONAL WARP. THEY'RE LEAVING!
BUT THEY'VE GOT MY SUITS!

I CAN'T ABANDON MY SUITS! I'M GOING IN!
CAT, NO!!

IT'S TOO LATE! HE'S GONE, SIR!

WELL, I SUPPOSE THAT'S THE LAST WE'LL SEE OF HIM, THEN. NOW, ABOUT THAT PAINTING JOB IN THE SCIENCE LAB.

MEANWHILE, COUNTLESS LIGHT YEARS AWAY...
UGHHH! WHAT ARE THESE PEOPLE WEARING?!
"AND WHERE ARE THEY ALL RUNNING TO?"
HEY, THOSE ARE MY CLOTHES!

SORRY, CITIZENS. THE SUIT ALLOCATION FOR THIS VILLAGE IS SPENT.
LET ME THROUGH, LET ME THROUGH - MY SUITS! MY SUITS!
WE'LL RETURN WITH MORE, AS SOON AS WE CAN.
NOOOOO!!
my suits.
NO, GET OFF IT. IT'S MINE! MINE!
NO, IT'S MINE - GIVE IT TO ME
HUH?
HEY! GIMME BACK MY SUIT!
MINE!
MINE!
MINE!
ALL OVER, SCUFFLES ARE BREAKING OUT...
MIKE BUTCHER WHAT A NICE GUY!
...ESCALATING RAPIDLY INTO A FULL SCALE CLOTHING RIOT...

.. UNTIL, INEVITABLY, TRAGEDY STRIKES!
OH NO NOT MY SHIRT TOO! NOT RED WITH THIS JACKET– PLEASE!
THAT'S IT. I CAN'T GO ON WITH OUT MY SUITS! I WANT TO DIE! PLEASE LET ME DIE LET ME D—
ERASE..
"RIGHT, THAT'S ENOUGH OF THAT!"
THAT'S ONE DREAM THAT DEFINITELY NEEDS PRUNING OUTTA MY COLLECTION!
WHAT'RE YOU DOING, CAT?
ERASE
JUST MAKING SURE I DON'T EVER HAVE TO SIT THROUGH THAT NIGHTMARE AGAIN!
YOU'RE UNBELIEVABLE. YOU KNOW THAT?
WHAT DO YOU MEAN?
I MEAN YOU'RE JUST SO ... SO COMPLETELY SHALLOW!
SHALLOW? ME?!
DAMN RIGHT, BUDDY! I'M JUST ONE VERY SHALLOW DUDE!
GOOD BYE!
THE END

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# NEXT ISSUE

**ARNOLD J RIMMER** – more life, more glands...
**PETER WRAGG** – special effects, we got 'em!
**"FUTURE ECHOES": PART 5** – the conclusion (at last)
**MR FLIBBLE'S SURPRISE** – mega-violence with everyone's favourite penguin pal!
**ALPHABETICAL QUIZ** – the A to Z of questions as we test your knowledge letter by letter
**THE RED DWARF CUT-OUT ACTION SET** – no, on second thoughts that sounds too silly!

And there's lots, lots more when you buy next month's edition of the Holy Book of the Cat People. Wait a minute... scratch that! We were talking about **RED DWARF SMEGAZINE** No. 8 – on sale September 24th – all along. Who mentioned the Cat People for smeg's sake?